# Dancing Star

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ARY, 1953

Dance Hall

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ast Chapter

rt-Short Story-

Who's Dancing

ew Of Broadway
l Comedy Dancing-

of a Career Girl

ual Day By Day Diary-

NEWS-PHOTOS-CARTOONS

# Our Readers Write

*Despite the fact that people in the dance profession have very little 'spare' time, the editors have received many* UNSOLICITED *letters in which the writers express their feelings regarding the* DANCING STAR *as a magazine. Following are a few excerpts from these letters.*

'...Good luck to the 'Dancing Star.' I enjoy the magazine and think there's a real need for it. It has quality...'

Dart Tinkham
Berkeley, Calif.

'...I enjoy (Dancing Star) very much and when I am through with it I pass it on to others to interest them in better dancing.'

Arthur E. Gibbs
Portland, Ore.

'...We look forward to receiving the Dancing Star each month. It sure is just what the teachers needed (news that is news to the teacher).'

Mr. & Mrs. A.J.Weber
Brooklyn 5, New York

'...We enjoy the Dancing Star very much and hope you will carry more articles like the one in the March issue by Neal Stanton entitled 'You Owe It To Your Child'.

Adele Artinian School of Dancing
Milwaukee, Wisconsin

'...I wish to tell you how much I enjoy your magazine each month. The articles are very good. Keep up the good work.'

Camille Long
Houston, Texas

'...I surely enjoy the Dancing Star.'

Hop Quaintance
Corpus Christie, Texas

'...I read your magazine Dancing Star. I do think it will become a big hit...'

Marty Boyer, Capitol Attractions
Ohio

Dancing Star

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CONTENTS

OUR READERS WRITE.....30
DANCE LINES
Gordon Keith.....31
THE LAST CHAPTER (Fiction)
Arnold Morris.....32
NEWS FROM THE WORLD OF DANCE
.....34
LOOK WHO'S DANCING
Beatrice Gottlieb.....37
NEWS BRIEFS.....39
ACROBATIC SKETCHES
Max Parker.....40
PHOTOGRAPHS (4).....42
THE DANCE HALL
Mollie S. Patton.....43
DIARY OF A CAREER GIRL
Peachie Kane.....46
SELLING DANCING (Editorial).48
DANCE TEACHERS' ASSOCIATIONS
.....49
CARTOON
Jim Sawyer.....50
SALOME IS NOT STRIP-TEASE
W.G.Raffé.....52
INDEX OF DANCE SCHOOLS.....53
CARTOON
Dunnett.....53
ON THE COVER.....54

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ADVERTISING RATES ON REQUEST.

# Dance Lines

by Gordon Keith

**AT HAPPENED TO NUMBER (1)?**

This month we made a change the pagination in the Dancing ar. You've probably already ticed that the pages of this sue begin with Number (29), ther than with the usual Num- r (1).

Our reason for numbering e pages consecutively through- t the year is to simplify the nual Index at the end of the ar. With this new system of mbering a reader will merely ve to look up the page number the item he wishes to read. fore, he not only had to know e page number, but the month e item was published as well.

By the way, if you haven't ready ordered your new, 1952 nual Dancing Star Index you're ssing a good thing. They cost ly 15 cents, and you can, in minute's time, look up any item at has appeared in the Dancing ar within the past year...It's mighty handy addition to your nce library....

**E'RE FLATTERED**

We always walk as though ur head were in the clouds when ver we receive a letter from reader extolling the merits f the Dancing Star. (see "Our eaders Write.") We know that n occasion, some magazines have ictionized such epistles. (We efer to some of the general arket magazines--not any other ance publication.) You have ur word for it that every letter we print has come to us entirely unsolicited...No one on the staff of the DS has ever solicited a testimonial for this magazine...We just thought you might like to know....

**OUT OF BOUNDS?**

Most everyone who even glances at a newspaper must be aware by now that the personal life of Mr. Charles Chaplin has of late, come in for some very caustic berating, both in America and abroad. In some instances his motion pictures have been picketed and minor riots incited.

Maybe we're stepping out of bounds in saying that we have always harbored the opinion that the work of an artist ought to be judged solely on its merits. The human frailties of the artist should not enter into the final judgement of his work, whether that work be a painting, symphony, ballet or motion picture.

Now it is not the intention of this writer to either eulogize or criticize the personal life of Mr. Charles Chaplin. But the man as an artist is something else again. Regardless of what one may think of his personal or political convictions, the fact remains that over the years, Chaplin has proved himself a great artist. Nor is this any less true with his performance in his latest picture 'Limelight.'

We saw the movie several times and fully intend to repeat the pleasure at least once again; which brings us to what we wanted to say in the first place, and that is: If you love acting--if you love comedy--if you love dancing--or if you're merely in love with love--you'll enjoy 'Limelight.'

# The Last Chapter

by ARNOLD MORRIS

When he had finished setting the kitchen table, he went into the living room and sat in the overstuffed chair by the fireplace. He glanced at the tiny antique clock on the mantel. Lizabeth was through work now. It wouldn't be long before he would hear the crunch of the gravel as she drove up the drive; and then the sound of her hurrying footsteps on the front porch; the door bursting open, and Lizabeth, her smiling, oval face outlined by jet, shoulder-length hair, would rush into his arms....

Out of the Army less than a month, this lying around was beginning to get on his nerves. He was anxious to get back into dancing...At least he wanted to believe that was it. But the thought of the man's handkerchief he had found lying on the floor in his wife's closet kept coming back to him. He had come across it quite by accident while looking for a pair of shoes Lizabeth had asked him to have heeled for her.

Subconsciously he felt in his jacket pocket for the handkerchief and brought it out. He studied the initials splashed gaudily across one corner of it. Each day since he had found it he had meant to ask Lizabeth who they new with the initials 'J.H.' But so far he had never been able to get the words out. Lately there had been moments when he doubted whether he really wanted to know...In retrospect his mind drifted back to the day of his discharge when he had waited outside the telegraph office while his Buddies trooped in to wire their wives or sweethearts that they were actually on their way home.

During their walk to the bus depot some of the fellows began to needle him. Big George started it with: 'Bob's not letin' his old lady know he's on his way home...He's going to knock on the front door--then run like hell to the back door so he can catch 'em red handed.'

'That right?' Jonesy asked, nudging him with an elbow. 'You planning to do a little last minute checking on the little woman?'

Of course he had laughed along with the others, passing it off as just another GI gag.... Before the Army had got him he and Lizabeth had been a dance team in night clubs. They had both learned early in their careers that jealousy and circumstantial evidence had no place in a successful dance career.... Actually, the thought of checking up on his wife had never oc-

urred to him. He trusted her oo much for that. It was just nat he thought it would be fun o surprise her.

He remembered the horrified xpression on Lizabeth's face he day she walked in and saw im sitting there. At the time e hadn't thought much about it. n looking back, that is, since e had made the discovery of the andkerchief, it did seem to him hat she had almost resented inding him there. Of course, fter she had managed to regain er composure, she had rushed ith a sort of tear and laughter ombination into his outstretch-d arms.

'Bob! Bob!' she had sobbed gainst his shoulder, 'It's not air. Why didn't you let me know ou were coming?'

Later Lizabeth had seemed lad enough to have him back. In act, when he had mentioned some-hing about getting himself into ondition again so they could esume dancing together, she had nsisted that he do nothing but tay home and rest up....

He folded the handkerchief nd returned it to his pocket. hat had gotten into him these ast days? War nerves? Baloney! Conscience?...He rubbed his chin eflectively. Maybe that was it. till, the little episode he was hinking about had happened away ack in his basic training days. Until now, he hadn't given the ncident another thought. As a atter of fact he had never uite been able to account for is actions that night....

Looking back he saw the tuffy, smoke-filled bar crowded ith noisy GI's and giggly girls s though it were only yesterday. And the girl...What the devil as her name? Marg...Mar...Mar-ilyn! That was it...It had been he usual story. Loneliness, too any drinks, a pretty face and he general run of GI wisecracks Although he couldn't quite re-all just how it had happened, e and the girl had left the bar rm in arm. It wasn't until the ollowing day, after his head had returned to its normal size and his mind had begun to clear, that he felt the pangs of a guilty conscience for having betrayed Lizabeth...

Several days later he was lying on his barracks bunk reading. He even remembered the title of the book, 'The Robe'. Someone tossed him a letter. It was a silly, passionate letter from the girl asking him to phone her. But instead, he wrote her a letter... 'although I can't seem to recall whether or not I told you,' he wrote, 'I'm a married man. Oh, I know what you must be thinking...Perhaps it's a bit late to tell you, but the truth is, Marilyn, I'm still very much in love with my wife...'

That was all there had been to it. His first and last fling since his marriage to Lizabeth.

He stood up, walked over to the mahogany liquor cabinet and poured himself a drink. It irritated him to see the way his hand was shaking. In a single swallow he downed the amber fluid. His long fingers toyed nervously with the empty glass. What had prompted his subconscious to unearth a skeleton so long buried. After all, Lizabeth knew nothing of the incident. Moreover, he knew she was deeply in love with him...There was no use in kidding himself. It was the man's handkerchief that had started his misgiving. Why did he have to find it? Why not Lizabeth? That way he'd never have known. He smacked his fist into his palm. Tonight, he told himself, he would have it out with her.

'Lizabeth!' he would demand, 'I found this man's initialed handkerchief in your closet. How do you account...'

No. That was too much like a 'B' picture. Perhaps he would just wait patiently until she was seated in front of her vanity brushing out her hair. Casually he would walk over and drop the handkerchief onto her lap. That way he would need no words. Her expression in the

# NEWS from the WORLD of DANCE

## TV Helps Ballrooms

TV and Radio remotes appear to be helping the Ballroom dance business throughout the nation. The trend is to supplement names and semi names with local orchestras along with TV and Radio remotes.

One Eastern Dance Hall noting a 25% increase in its summer attendance, a time when such business usually declines, decided to check up on the reason. It was discovered that many older couples, watching the TV remotes at home, saw that far from what

☛

THE LAST CHAPTER (from page 33)

mirror would tell him all he needed to know...

The sound of the car coming up the drive snapped him from his reverie. Hastily he took one of the books from the endtable and sat down. His eyes caught sight of the title on the cover. 'The Robe'. He remembered having sent the book to Lizabeth from Basic Training. She had always wanted to read it. Because his unit was suddenly ordered to ship out, he had never had a chance to finish it.

He turned to the last chapter. Suddenly he sat upright, his face coloring and his heart pounding violently. There, in the exact place where he had left it as a marker, was the letter from Marilyn. He heard his wife coming up the steps. Quickly he clamped the book shut leaving the letter intact just as she came into the room. He stood up holding the book self-consciously at his side.

'Darling!' Lizabeth said, her arms circling his neck, her hair soft against his face. 'I missed you so much today.'

He kissed her lightly on the mouth. 'I missed you, too,' he said, forcing a smile.

'Oh, what were you reading?' she asked, reaching for the book.

'The Robe,' he said, watching her intently for some clue to her inner feelings.

Her wide, brown eyes engaged his unfalteringly.

'Why, this is the book you sent me from basic training, remember, darling?'

This is it, he told himself. His throat felt dry and he tried to swallow.

'I remember,' he said, feigning a smile. And then, apprehensively: 'Did you read it, Lizabeth?'

She hesitated for a moment and then nodded.

'How did you like it?' he asked, striving for control.

He watched her turn slowly toward the crackling logs on the hearth. Waited while she returned the book to the endtable.

'I-I liked it, all but the last chapter.'

He could feel the blood surging to his head as he waited for her to continue. Instead, she turned and walked toward the other room. He wanted to call out! to stop her! And then he heard her voice, calm and sure:

'I've been thinking, Bob, maybe we should start rehearsing our dances again if we ever expect to get the act back on the road...'

He stood for a long moment, clutching the handkerchief, not daring to trust his voice. Presently he felt his fingers relax. Fascinated, he watched the dancing flames disintegrate the last vestige of the handkerchief...

(CURTAIN)

tthey had imagined, the majority of Ballroom couples on the floor were not teenagers, but older couples.

Such remote control TV broadcasts direct from the Ballrooms have actually been instrumental in bringing many couples back into the Dance Halls who had not danced for years.

## Orson Welles Writes Ballet

Roland Petit will produce his Ballet De Paris at the Empire Theatre in Paris this March for six weeks, after which, he will take the unit on tour.

Colette Marchand and Nicole Amigues are to be prima ballerinas. Marchand recently finished the female lead in 'Moulin Rouge.'

There are six new ballets including one, as yet untitled, by Orson Welles. It depicts a story of a passionless girl symbolically surrounded by a cake of ice. Although several males attempt to thaw her out, no one is successful.

Music is by Mozart, while all choreography is by Roland Petit.

## Kirstein Wins Award

Lincoln Kirstein, author and newly elected managing director of the N.Y.City Center Music & Drama, has been named winner of the Capezio award for 1952. Kirstein is also director of the N.Y.City Ballet. It was for this activity that he won the $500 Capezio prize.

He was cited: 'For his leadership and labors in establishment of the ballet as a force in the artistic life of America.'

Last year's winner was Zachary Solov, the Metropolitan Opera's choreographer.

## New Barre Records

The Selva-Ringle Co. (Jimmy Selva and Dave Ringle) has just released four new BARRE records for dance teachers and students, by RCA Victor.

Months of research went into music and tempos before the recordings were pressed. Music is by such masters as: Schumann, Rubenstein, Schubert, Chopin and Beethoven. Records retail at $1.49 each.

## To Study Native Dances

During January Gladys Hight flew to Mexico City for a short vacation, after which she will leave for a visit to the three countries she has not yet seen during her previous world travels: Nigaragua, Honduras and El Salvador. The governments of these countries have already made arrangements for Miss Hight to observe first hand the native dances of their lands.

She is expected to return to America sometime in March.

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**CHICAGO NATIONAL ASSOCIATION OF DANCING MASTERS** held their first All Day Meeting of the New Year Feb. 1st at the Hotel Sherman, in Chicago, Ill. Faculty teachers included: Donald Sawyer, Newest Ballroom Dances; Marjorie H. Sellars, Three Shades of Rhythm-Tap Number; Eddie Roberts Novelty Dances; Richard Ellis, guest teacher, Rose Fairy from Prologue of The Sleeping Beauty (Ballet) and classical variation of Red Riding Hood and the Wolf; Bill Cassidy, Acrobatic Tricks and Stunts. Arrangements are under way for our Summer Session and Convention to be held next August with the very best dance teachers on the faculty at the three-weeks meeting.
William J. Ashton, Secretary

**SCHOOL NOTE:**

The School of Dance Arts in Elmira, N.Y. has added the teaching services of Skip Randall to its growing faculty. Mr. Randall's professional experience includes concert work as well as the following Broadway show: 'Make Mine Manhattan', 'Call Me Mister' and 'Let Freedom Ring.' Mme Halina, school director, first opened her studio in 1947. Last month Mme. took over the entire building which houses the main school. There are also three branch schools in the vicinity.

**New Low Prices**

WRITE FOR NEW 1953
PRICE LIST

SOFT BALLETS
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OPERA HOSE

# Look Who's Dancing

**A Review of the musical comedy dance on Broadway—**

**by Beatrice Gottlieb**

In *A Tree Grows in Brooklyn,* a show stolen lock, stock, and barrel by Miss Shirley Booth, there was a scene in which the heroine, played by Marcia Van Dyke, sang a song called *Look Who's Dancing* and then, understandably enough, danced. The rest of this scene had a big share in Miss Booth's loot. She sang with a dry, comic voice, and when she danced she was so delightfully unpretentious that everyone in the audience relaxed and enjoyed himself, forgetting that he was watching her demonstrate an art which is associated with a highly intricate technique.

Shirley Booth is no dancer, but she was responsible for some of the best musical-comedy dancing of recent months. At a time when no musical is complete without its own special choreographer, usually taken right from the ballet stage, it is somewhat disconcerting to discover that what is labeled Dance is often not so effective as the things that slip in without any label at all, the rhythmic displays of energy given us by the big personalities who make musicals tolerable in the first place. Who can forget Bert Lahr, slithering through a tango as an embarrassed-looking Valentino, or time-stepping across the stage with the resourceful Dolores Gray? Who can forget the precision and energy with which Yul Brynner hops into a polka and spins Gertrude Lawrence about? Who can forget the Rockette-like line of vaudevillians in *Top Banana?* Why not call it dancing? These are performances of a high professional caliber, carefully timed, musically sensitive, and, in their way, expressive of mood and character. What is more important, they belong. When one of these top performers takes over, dancing becomes again something that comes naturally to human beings, something that arises out of understandable feelings, something we recognize as fun.

GRAPHIC HOUSE

Shirley Booth

The advent of the ballet choreographer has brought good things and bad things to the Broadway stage. It has, as everyone knows, transformed the dance "number" into something a good deal bigger than a perfunctory display of female flesh. On the other hand, this kind of dance number has developed into a fad, and like all fads, into a nuisance. The big ballet

## Look Who's Dancing

sequence must take place, whether called for or not. In the fond hope of duplicating Agnes de Mille's success with *Laurie Makes Up Her Mind* and the *Civil War Ballet,* choreographers borrow generously from her, trying to use the same modified ballet style, the same seminarrative structure. But success is not so easy. There is always the temptation to be "significant" without cause, as in Herbert Ross's ballet for *A Tree Grows in Brooklyn,* in which all the solemn ballet clichés rolled together cannot make us take Johnny Johnston's Halloween nightmare seriously. Furthermore, in a play about young people who are supposed to be behaving more or less naturally, as in *Seventeen,* the ballet idiom is an embarrassingly self-conscious device. We have almost got to the point where *dance* and *ballet* are assumed to be synonymous. They're not. Colette Marchand is no match for the careless perfection of Bert Lahr in *Two on the Aisle.* Granted that she has gorgeous legs and a striking face, her fancy ballet dancing is not very interesting.

Musical-comedy dancing has again, inevitably, settled into a few accepted patterns. If you are Michael Kidd and your subject is *Guys and Dolls,* you use the breezy approach of modern American ballet, with its set of formulas. If you are Ron Fletcher and your assignment is *Top Banana,* you turn out a formularized "torrid" movie-type scene for your big dance sequence (this dangerously approaches the utter vapidity of pre-de Mille days) and then hit your stride suddenly when a fireball like Phil Silvers dominates the scene, and all you have to do is organize an adaptation of burlesque routines. If you are Dania Krupska choreographing for *Seventeen,* you get some good ballet technicians and, when they are not spinning on their axes, you request them to emote young ove at each other. There one has the formulas: the sophisticated modern-ballet product; the routine organization of taps, bumps, and ogles; and the sentimental whirl and twirl.

Occasionally, a dance sequence is handled with such taste and restraint that it becomes more than an interlude to be endured or ignored. For instance. Jerome Robbins' work for *The King and I* is so knowledgeable that we hardly realize that the "dance" is upon us. *The Small House of Uncle Thomas* is a little dance-drama, a clever adaptation of Siamese devices in line with the getting-to-know-you idea which is the casual theme of this play about an exotic culture. As a story ballet it is much more successful than the almost equally praised *Crap Game Ballet* of *Guys and Dolls.* The trouble with the latter is the unfortunate sudden imposition of silence and ballet technique on a group of shady characters, without the addition of anything original. *The Small House* is a real episode in the play and it tells a specific story (the spoken narrative is a great help). The *Crap Game* is simply a "number" vaguely designed for general effect. As for the feeling of abandon we might get from a dance which springs from the action of a play, a rare enough thing in the theatre, we can expect nothing of the sort from the too-pat exchanges of *Guys and Dolls;* fine direction and a touch of genius give us one such moment in *Shall We Dance* scene between Gertrude Lawrence and Yul Brynner. I don't think any of the dance numbers in *The King and I* are as memorable as some non-dance numbers in this and other shows, but Robbins has saved us from all the formulas and then gone a little further.

The usual musical-comedy dance has become such a bore that the only reasonable plea to makers of musicals is this: Don't throw in a few dances simply because you think it's expected of you. Above all, please don't be arty about dancing. This won't make your shows more intelligent, and it certainly won't make them more amusing. Musicals need energetic performance. Flat lines can be rescued by a dynamic performer, and

# NEWS BRIEFS

**Interest in the art of Ballet** is now at its highest point in theater history. This is due in a great measure to ballet performances in movies, legitimate theaters, TV and touring ballet companies. This classical dance form now has a $5,000,000 potential boxoffice take.

**The Ballet Theater Orchestra** under the direction of Joseph Levine, has been signed to a long term contract by Capitol Records. Chopin's 'Les Sylphides' Tchaikovsky's 'Princess Aurora' Aaron Copelan's 'Rodeo' and Leonard Bernstein's 'Fancy Free' are to be included in the first releases.

**Sadler's Wells ballerina,** Margot Fonteyn, rejoined the troupe at Covent Garden in January after being ill with diptheria.

**Sumiko Furuzki, Japanese ballerina,** one of the many Japanese who felt the effects of the first atom bomb, presented a Ballet of phantasy in Tokyo last month entitled 'No More Hiroshimas.'

**A Cicero, Ill. wife received** a divorce upon testifying that her husband reluctantly took dancing lessons--then beat her up when she dared to criticize his progress.

**Star of the Swedish Royal** Ballet, Ellen Rasch, is negotiating for an early 1953 tour under Sol Lesser's management. The Ballerina is currently working in 'Firebird' which is at

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the same is true of flat choreography, I'm sure. *Top Banana,* for example, is a thoroughly colorless play from every point of view except that of actual performance, and this is sufficient to make it a deserved success. The "old dance" of musical comedy was bad because it had no precision and no vitality. The "new dance" has become routinized into much precision but again no vitality, no — every sense of the word is intended — personality. We all have a very understandable nostalgia about the old-time troupers, men and women who were all-around entertainers. When we look who's dancing these days we should not be surprised to find them doing with ease what others make entirely too great a fuss over.

**(The foregoing article was reprinted from THEATRE ARTS magazine.)**

These fine sketches were drawn by the renowned artist, Max Parker, of England, and forwarded to the DANCING STAR by James A Rozanas, nationally known acrobatic and tumbling teacher. (These drawings may not be reproduced without written permission from the artist.)

NEWS BRIEFS (from page 39)

present being filmed in Stockholm. Miss Rasch's tour would coincide with the U.S. picture release.

**The New England Theatre** presented its second production, IDEMENEO, of the season at the Boston Opera House, Jan. 11th. Boris Goldovsky directed while Jan Veen, staff choreographer, staged the dances for the Cretan Priestesses who included Ruth Sandholm, Louisa Phillips, Adele Hugo, Louise Churchill and Anne LeBlanc.

**George Ballanchine**, 48, of the N.Y.City Ballet Co., and ballerina, Tanaquil LeClercq, 22, were married in Bayville, N.Y. on December 31st.

**Rita Hayworth's dance sequence** (dance of the seven veils) in SALOME was rehearsed for two months with three days before the camera--on the screen the dance lasts for five minutes. Valerie Bettis did the choreography.

**Al and Larry Margolin got a** nice write-up in a recent issue of the trade paper COAST SHOE REPORTER. In speaking of their Oakland, Calif. store the writer wrote in part: 'One of the pleasant stops of the day' and 'One word of warning, if you go in don't just drop one penny in the parking meter because you won't make it. It's such an interesting place...'

***WON'T YOU PLEASE TELL OUR ADVERTISERS THAT YOU READ ABOUT THEIR PRODUCT IN THE DANCING STAR***

## 29 Take Cecchetti Exams

Olga Fricker, member of the Cecchetti Council of America gave examinations to twenty nine students at the Beaudoin Dance Studio in Palo Alto, California during the latter part of December.

The group was the first in Northern California to be examined by a member of the Cecchetti Council.

A tea was held following the session for the examinees and their mothers. Those successfully passing their examinations were presented with certificates from the Cecchetti Council. Hostess Florence Beaudoin was assisted by Mrs. Harold Starr and Mrs. Milan Pakaski.

★ ★ ★ ★ ★ ★ ★ ★ ★

*NOTE: For a complete INDEX to DANCING STAR (Vol 1, Number 1 through 12, 1951) send 15c to DANSTAR PRESS, 376 Almaden Ave., San Jose 10, Calif. THE NEW 1952 INDEX (Vol 2, Number 1, through 12) is now ready.*

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# STUDIO EVENTS PAGE

NOTE: For photo captions see page 44.

# THE DANCE HALL

## *It has seen quite a few musical changes—*

**says MOLLIE S. PATTON**

THERE must be quite a few dancers who can recall those bygone days when the radio and talkies were unknown and when a new music was introduced to the dancehall in the form of ragtime.

Most ragtime songs had an attractive tunefulness, and it was not long till this American innovation to the dancehall had caught on.

As time marched on another musical innovation entered the scene. This time it was jazz. And its introduction to the ballroom was a significant warning of things to come, for as jazz grew older it was but a stepping-stone to swing music. There is no doubt either that swing caught the imagination of many dancehall patrons and stirred the emotion of young men and women to an impressive extent.

Incidentally, while this musical development was taking place, something was also happening in the vocal line. Crooning was beginning to gain in popularity.

So this state of musical affairs continued in the ballroom until around 1946. Then something happened. Swing lost its zing, and the world almost stopped dancing in the way to which dancing fans had been accustomed. Be-bop began to come into the limelight. It was an attempt to break away from cut-and-dried ideas in jazz. Indeed, in America bop bands refused to play except as they pleased. They broke the old rules which were not of their own making, and too many boppers went to extremes to shock the public.

But bop had left its mark on jazz, and even today it crops up everywhere, in dance arrangements, singers' styles and of course, wherever concert jazz is played, although it must be admitted that be-bop is dying a natural death.

Then square dancing caught the imagination, and although many think that it has found a firm place in the dancehall, the latest reports from the other side of the Atlantic say that swing is fast making a comeback, and many are of the belief that it will not be so very long until the calendar is turned back to the good old days of swing.

Benny Goodman, the old king of swing, for instance, insists that swing never died. Recently he stated that swing is nothing more than danceable music played in good taste. It is interesting to note too, that today, people in America are not dancing nearly as much as they used to, simply because there are not enough good dance bands there. It is an understood fact that the average dancer still likes melody, and would certainly dance a lot more if the bands would swing.

To prove this point Benny Goodman took some records that he made in 1938 and had them publicly released a few years ago. They proved an instantaneous smash hit, and what's more helped to prove that swing was just as much alive as ever.

The result was that Benny Goodman proceeded to organise a new band which has since recorded several of his old hits.

THE DANCE HALL (from page 42)

From dusty files other old-timers have been resurrected and re-issued, and all have quickly found their way into the dance-halls and libraries of to-day's fans, who apparently are just as keenly interested in swing as their parents were nearly two decades ago.

But naturally a lot more is needed than this to bring swing back into the proud position it once held in the dancehall. What really is required are new bands that will lift the fans to their feet and make them dance the way they used to.

So the devotees of jazz lie watching waiting. They admit that trends in popular music are unpredictable. Today or tomorrow it is quite possible for a composer to get a brainwave and launch it upon the unsuspecting world, and then wake up one morning to find himself famous, because his "new music" has arrived. Or maybe someone will start a new band, cut out old faults, add several new ideas and the dancing world will be swept off its feet.

We have had experience in this from the turnover from jazz to swing and be-bop to square dancing, but through it all, it has to be admitted that it is the aver dancer who really decides what is the most popular dance music.

Quite naturally, every dancer has his or her own particular favourite where music and rhythm is concerned, and one thing that can be said in their favour, particularly in this part of the world, is that they are by no means prejudiced in musical tastes.

I have found that the average jazz fan does not mind joining in a ragtime tune, while even the most ardent swing fan can find some enjoyment in old-time or square dancing.

All of which is a good thing for dancing generally. Indeed, I would go as far to say that while this spirit of give-and-take exists, the dancehall will continue to be a place of pleasure for all, for it was this outlook in the past when the average dancehall was going through many musical stages that helped to build up its fine reputation that it was one place where everyone, young and old, swing fan or old-time fan, jazz or square dance devotee, could find enjoyment to suit his or her taste.

And no matter what type of music holds pride of place, I sincerely hope the old spirit of the dancehall will continue as it has done for so many years, for in Britain that is one thing we can be really proud of.

(Reprinted from DANCE NEWS, London England)

## PHOTO CAPTIONS FROM PAGE 42

UPPER LEFT: Teaching staff of the Phil Osterhouse Dance Studio in Grand Rapids, Mich. Phil is President of Dance Masters of America. L to R: Guest teachers Gertrude Edwards Jory, Sylvester Smith, Enid Ricardeau. Front row L to R: Sue Adams, Crystal Noom, Gail Cairns, Mary Lou Smag, Zita Dabray Harris, Ruth Spitale, Joanne Clark Bowman, Arlene Berry. Back row: Mary Lou La Pousie, Joanne Schwab, Patty Berry, Sharon Kamel, Barbara Fisher Marinell Chase and Mary Stewart.

LOWER LEFT: Novelty acrobatic pedestal dance performed by Crystal Noom at the Holland Tulip Festival. Each year some 1400 Clompen (wooden shoe) dancers dance down the streets in Holland, Mich. during the tulip celebration. This gala event is sponsored by the Association of Commerce and produced by Phil Osterhouse.

UPPER RIGHT: Students of the Beaudoin Dance Studio in Palo Alto, Calif. being examined by Olga Fricker of the Cecchetti Council of America. L to R: Kathy Lidgate, Betty Jane Reinoehl, Deanne Morgan, Joan Ranney, Carol Reitman, Joan Joan Boehm and Olga Fricker.

LOWER RIGHT: Reception room and registration desk of the two story Osterhouse Dance Studio. Phil recently celebrated his Silver Anniversary as a dance instructor.

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# DIARY OF A CAREER GIRL

This is the 9th installment of an actual, day by day diary, written by dancer, PEACHIE KANE, who is at present furthering her theatrical career by studying at the Pasadena Playhouse. (This Diary is a copyrighted feature. Copyright 1953 by Danstar Press.)

**Tues. Nov. 20th**

Today we started casting. Everyone was cast but 3 of us. Albert can't decide on a 'Cassandra' or a 'Helena'. We are to read for it tomorrow.

I saw Craig Alberts(the writer)in the commissary this noon. I certainly can't understand him. He acts like he is really interested in me, but he makes no attempt to ask me for a date. I wish sometimes I could have meals some place else. Don Rollins works in the commissary and he always sits with me. I'll never be able to convince anyone I'm not going with him. It doesn't mean everything in the world for me to date, but there are some people I enjoy being with.

Tonight Dolores,my roommate Sandy, myself and some of the others went to see 'Dark Victory' at the West Balcony Theatre. It was opening night. Don Rollins had the part of 'Michael.' He was very good...After the show the cast wanted us to go with them for coffee, but Dolores and I decided we'd better go home. We knew things wouldn't work out too well as far as Don and I were concerned....

**Wed. Nov. 21st**

Well, I still don't know what part I'm to have in the show. I'm to memorize both Cassandra and Helen's parts for next Monday, then he is to decide which I will do. The suspense is killing me. I like both parts....

Craig Alberts finally asked me for a date. Wants me to go to a party tomorrow night which is being given by the cast of some show....

Well, tomorrow's Thanksgiving. I've never been away from my parents on this day before--I know I'm going to be homesick. But there's one consolation, I'll see them Christmas...

**Thurs. Nov. 22nd**

It rained last night. Now the sun is out and everything is clean and sparkling. Some of the kids who don't live so far away went home for Thanksgiving. The phone has been ringing all day with call from all over the U.S. from parents and relatives.

Dolores' folks phoned from Idaho and she cried when she heard their voices. I know how she feels. It's been nearly a year since I've seen mine--and Guam is too far away to expect them to call.

Went to dinner at the commissary. It was all decorated and the Turkey dinner was very good. I couldn't be any more thankful than I am for everything I have. Although I haven't had success as yet, I am thankful that I've been given the opportunity to work for it. Today I feel as though I love everyone--everyone has been so nice. There are very few here who won't take time out to discuss a problem with you. Except for one or two persons who have become very bitter, there is very little griping done....

Well, tonight Craig called for me after the show 'The Mad Woman of Chailot' and we went t

ıe party. What an oredeal! Who ıs there but Don Rollins and he ıd been drinking--quite a bit m afraid. It's amazing how quor can affect a person. Not ıat I think drinking is a crime f a person is moderate. But to rink to such an excess that you ɔ longer have any dignity or ride is a crime! Don's behavɔr caused us to leave early. I ıs very hurt at what happened. ıt I know Don didn't really ɐan what he said....

**ri. Nov. 23rd**

This A.M. I practiced dancıg and rehearsed for our musɔ project. We're doing a scene om 'Golden Boy'. I'm to play ıe part of Lorna. I love the ırt and the boy who plays opɔsite me (Don Graves) is a very ıne actor.

I worked tonight and after ıe show Craig, Tom Meruzzi, ıeila (Tom's fiancee) and I went ɔ see 'The Tanks Are Coming.' raig belongs to the National ıard. I hope he doesn't get alled to active duty...Craig sked me to go with him to his ister's house tomorrow night. is sister is Joan Taylor, one f the Starlets in the golden ircle at Paramount. Her husand, Lennie Freeman, the screen riter, are both graduates of ne Pasadena Playhouse....

**at. Nov. 24th**

This morning Dolores and I orked at school, stuffing litrature into envelopes for the lay of the Month Club. Then in he afternoon we ushered at Main tage.

After work tonight, Craig nd another couple met me and we ent to the Freeman's. They have very lovely home--wonderful eople. Our whole evening was pent discussing different asects of theatre, which is of aramount interest to all of us.

Lennie and Craig talked ostly about writing, although ennie also acts. He is now playng the part of a jet pilot in The Korean Story.' Joan Taylor spoke about her experiences in movies. Incidentally, she is a dancer. Her mother has a studio in Chicago and Joan herself is a member of the Chicago National Association of Dance Masters...

There certainly was no lull in the conversation. It's funny how actors and dancers, people of the theatre in general, never have any trouble discussing their work.

Joan Taylor was telling us the difference between acting on the stage and on the screen. There apparently is quite a difference. I became so completely enthralled listening to them both that I hated to leave. But I knew that if I were late Mrs. Bacon would probably campus me for next weekend. Incidentally she was Joan Taylor's housemother. She was telling me one day how hard Joan always worked in school....

(to be continued)


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# Selling Dancing

THIS is the season of professional meetings when teachers of dancing from many parts of the country gather at the meeting of the society, association or alliance of their choice to discuss dancing in all its aspects —or perhaps nearly all. New techniques are explained, amalgamations of variations are demonstrated, competitions to find old dances are promoted and some very nice social functions are arranged.

The teachers of dancing then, having said many au revoirs and sipped many a farewell drink, return to their respective studios much wiser, with notebooks full of interesting diagrams and notes. It is also true that a clever executive committee always arranges that the annual conference is held at a holiday resort where the teachers may indulge in a little relaxation between lectures.

But for all the support and loyalty a teacher may give an association there would appear to be very little that these bodies do in the way of helping teachers to sell the knowledge they have imparted. There is an old saying to the effect that there will be a beaten path to the maker of the finest mousetrap even though his dwelling be in the centre of a wood, but it does not require much imagination ot assert that this particular person would sell a lot more mousetraps if he advertised and had his premises more conveniently situated. Which rather brings up the point that it would be very helpful to the profession if the parent body included on its annual agenda an address by a successful publicity agent, a sales manager, an advertising manager, or even a newspaper man who could propagate ideas as to how dancing could be sold.

(page 54)

# DANCE TEACHERS' ASSOCIATIONS

**WESTERN NEW YORK STATE COUNCIL** of Dance Masters held a winter meeting at the Hotel Buffalo, Buffalo, N. Y. Faculty included: Johnnie Plaza, Acrobatics; Louise Burns, Ballet; Gerald Cummins, Tap and Basil Valvasori, Latin American Ballroom Dances. During the Children's Forum in the afternoon, a luncheon was served in the balcony so that members could witness the instruction. The Forum teachers were Miss Burns and Mr. Cummins.

**DANCE MASTERS OF CALIFORNIA** met at the Bellevue Hotel in San Francisco for a material session which included instruction as follows: Tap, Heston Beaudoin; Japanese Dances, Berice Lear and Ballroom by Grace Vaghel.

**DANCE MASTERS OF OHIO** were hosted by Dorothy Weaver Cameron and Mr. Cameron at a half-day meeting held in Alliance, Ohio. President Bess Newton Brown of Warren and Secretary Clement O. Browne of Akron presided over the meeting in the modernized studio and adjoining home. Highlights were a cocktail party and luncheon.

**NATIONAL SMOOTH DANCERS INC.** San Diego, Calif. Club have a number of 'Firsts' to their credit. Namely: They were the first NSD Club to affiliate with the parent organization, whose headquarters is in Los Angeles. They were first to have their own Club paper, first and so far the only NSD affiliate to sponsor a Dancing Cavalcade (County-wide series of dance contests whose winners compete for championship in the Grand Finals).

At this writing plans are in progress for the San Diego affiliate to build its own Club house--another first.


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DANCE TEACHERS' ASSOCIATIONS
(from page 49)

**DANCE TEACHERS' CLUB OF BOSTON** held an all day session in Ballet Jan. 11th at the Hotel Bradford in Boston. Aubrey Hitchins of NYC was director in this, his 3rd series, for students and members of the Club who were eligable. (Lillafrances Viles)

**THE TEXAS ASSOCIATION TEACHERS OF DANCING** held its 23rd Annual Christmas Convention at the Rice Hotel in Houston, Texas, Dec. 27th thru the 29th. The faculty was composed of: Thomas Armour, Ballet; Bill Pillicj, Tap; Rose Lorenz, Children's Work; Sylvester Smith, Acrobatics; Jack Dayton, Ballroom; Emmamae Horn, Recital Routines; and Julia Abel, Novelty Ballroom.

Officers elected were: Camille Long, President; Emmamae Horn, 1st V.P.; Lillian Cain, Corres.-Sec.; Frances Burgess, Bleeker, Sec.-Treas. Board of Directors are Margaret Lorenz, and Goodlow Lewis.

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**DANCE MASTERS OF AMERICA, INC., CHAPTER 17** held its 14th Annual One Day Convention, Jan 25th, at the Shoreham Hotel, Washington D.C. The faculty included: Alice Bradfield, Acrobatics; Alexis Dolinoff, Ballet; Danny Hoctor, Tap, and Thomas Riley, Ballroom. A luncheon was served by the Shoreham Hotel.

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# DMA Adds West Coast Convention

For months negotiations have been going on between the parent DANCE MASTERS OF AMERICA and its West Coast Affiliates, DANCE MASTERS OF CALIFORNIA and ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA regarding the possibilities of a gala west coast, jointly sponsored, convention.

Mr. Phil Osterhouse, President of the National DMA, flew to the west coast the first of last month for a meeting with the two California associations.

A wire received at press time officially announced the forthcoming convention which will be held in San Francisco, California, at the Sir Francis Drake Hotel starting June 28th and running through July 2nd. The DMA nationally sponsored convention will be known as the West Coast Convention. Details will appear in full in the next issue of DANCING STAR.

EDITOR'S NOTE: Word having reached the editors of Dancing Star that DMA President, Phil Osterhouse, had been invited to the Paramount lot to have some pictures taken with non other than Jane Russell, prompted us to wire for confirmation. Return telegram read in part: 'Regarding picture with Jane Russell presented her with invitation to attend convention as guest...'

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A luncheon in honor of DMA President, Phil Osterhouse and his wife Evelyn, was held Jan. 3rd at the Clift Hotel in San Francisco, Calif. Reading Left to Right: Bonnie and Vernon Russell, Olga Ziceva, Phil and Evelyn Osterhouse, Florence Beaudoin, Marta Henke, Miss Ayres, Elva Eilers and daughter, Judy.

A Beaudoin Photo-

# SALOME IS NOT "STRIP-TEASE!"

MAUD ALLAN, famous Canadian Modern dancer, used to dance that biblical story about Salome.

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Originally the legend was linked with the story of Samson as the Sun God. There is a head in each version. Salome wears seven veils which are supposed to consist of different grades of cosmic material. The earth veil is the lowest and thickest. Salome (whose name means Peace) desires to find her Lord, who is King of Heaven. To do this, she must sacrifice--one by one--the thick veils of Matter, Ignorance, Lust, and Pride which prevent her from attaining the vision. *This* is her Dance of Sacrifice.

The other half of the story is comprised in the legend of Shem-Sun. She has now gained the head of Johan. His hair is shorn; which means his strength--his solar rays--are lessened. This was the ancient fable of the sun losing power in the winter. He is rejuvenated; and is born again as the Young Sun of the New Year. The The rays (hair) grow again. Jo-Hana means the 'Annum', or Year. De-Lilah is the 'Play of the Year.' Lila is an Indian word; a 'dance-play.'

-W. G. RAFFE-

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## NEXT ISSUE

...Beatrice de Baltazar's exclusive interview with Tamara Toumanova. Miss Toumanova has the Pavlova roll in the new motion picture 'Tonight We Sing'.

...'Stars Who Danced' is an interesting interview with two dancers turned actors-Audrey Hepburn and Robert Helpmann.

..'The Girl Who Danced A Dream' is a true story that will lend inspiration to all students of the dance.

★ ★ ★

SELLING DANCING
(from page 48)

**There is no doubt that the most successful teachers of dancing are those that have found the best method of selling dancing. It may sound rather an odd phrase to talk of selling dancing, but this is precisely what happens. It is not easy to imagine a highly successful teacher being called upon to explain to his fellow members and possibly his near rivals his methods, but it is highly probable that a good commercial man could put up a series of ideas which would be very helpful to the profession in promoting bigger and better classes.**

**Dancing may be an art, but it is also a very commercial one and as the central body—the Official Board—have not given any lead in this matter for a considerable number of years, surely it is up to the individual dancing associations to make a move in this matter for the benefit of their members.**

**It may have been noticed that it is not always the best dancers who are the most successful teachers.**

(Reprinted from Dance News, London, England, by permission.)

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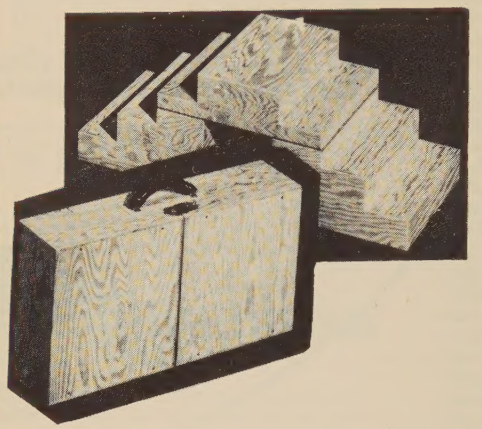

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